TT 197
.H2

1848

Hall, John, architect
The Cabinet makers' assistant

PREFACE.

NOVELTY, simplicity and practicability, are blended with the present designs, in which originality mostly prevails; a few of those designs have been taken from work previously executed, in consequence of their being highly approved. As far as possible, the style of the United States is blended with European taste, and a graceful outline and simplicity of parts are depicted in all the objects. The present work will not only be useful to the manufacturer, but of great importance to persons who may order furniture, as they will be enabled to select their patterns and have them executed without any misunderstanding. The great variety of scrolls shown in this work, with instructions for drawing them, will afford great facilities to the artizan in applying them to a great variety of work not enumerated in the present collection. The short treatise on perspective will be found of the utmost importance to

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every cabinet-maker, as they can acquire, by a very little study of those principles, a sufficient knowledge to enable them to draw with accuracy any piece of work that may present itself to their mind. Throughout the whole of the designs in this work, particular attention has been bestowed in an economical arrangement to save labor; which being an important point, is presumed will render the collection exceedingly useful to the cabinet-maker.

JOHN HALL,
Architect.

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PRACTICAL PERSPECTIVE.

PLATE I.

FIGURE 1.—*To draw a cube or any rectangular figure in parallel perspective.*

Let *g. g.* be the ground line for the object to rest on; *H.H.* the horizon line drawn parallel to *g. g.* and five feet six inches above it. This height being the standard for the horizon line for all objects that repose on a surface level with the spectator, draw the front of the object *a. a. a. a.*, determine on the vanishing point v. on the horizon line, and draw the angles of the front of the object to v.; determine on the distance you are stationed from the object, and place it equidistant from v. on the horizon line 1. 2. which are called the points of distance; draw a line from *a'*. to 2. and where it intersects the vanishing line *a. c''*. defines the perspective square of the cube. Raise a plumb line to the vanishing line above, and draw a

line at right angles to it, to meet the other vanishing line, and the exterior of the cube is completed; the dotted lines *c. c. c.* shows the back surface of the cube. The point of distance 1. is not indispensable to draw the cube, but is shown for the purpose of knowing how to apply it to other objects, when required; one point of distance is sufficient to draw an object in this position. The distance from *a.* to *d.* is equal to the front of the cube, and by drawing a line from *d.* to the point of distance p. d. 1., proves that the former intersections were correct. A line drawn from a. to p. d. 1. touches the back angle of the cube at *c.* which completes the figure. *Fig.* 2 is a similar object to *Fig.* 1.

Fig. 3.—*To draw an oblong figure in parallel perspective.*

Let it be desired to draw an object four feet long, one foot six inches high, and two feet wide. Draw the front of the figure *o. o. o. o.* to the required dimensions; set up five feet six inches by the same scale your object is drawn by, and draw the horizon line parallel to the ground line *g. g.;* determine on the vanishing point V. on the horizon line, and set off the point of distance from the vanishing point the same distance you are stationed from the object; measure off on the ground line from *o.* to *p.* the width of

the object; draw the four angles of the front of the figure *o. o. o. o.* to the vanishing point *p.;* draw a line from *p.* on the ground to the point of distance, and where it intersects the bottom vanishing line determines the perspective square of the end; raise a perpendicular line to meet the vanishing line at *t.;* draw a line from *t.* parallel to the ground line to meet the vanishing line at *u.*, and the figure is completed.

PLATE I.

FIG. 4.—*To draw any figure whose top is inclined from a horizontal plane, such as the top of a writing desk, &c.*

Draw the front of the desk, *c. c. c. c.*, by the scale; raise the plumb line *c. w.* which is the measuring line for the perpendicular heights of the desk, both front and back; draw the horizon line five feet six inches from the ground line; fix on the vanishing point *van.* 1. at discretion; draw the vanishing line *c'.* to the vanishing point *van.* 1.; lay off the width of the desk from *c'.* to *b.* on the ground line; place the point of distance *dis.* from the vanishing point the same distance you stand from the object, and draw

b. to the point of distance, and where it intersects the bottom vanishing line defines the perspective square of the end; set up on the perpendicular measuring line the height you intend to have the desk behind, and draw from that height a line to the vanishing point *van.* 1.; raise a perpendicular from *a.* to meet the vanishing line *van.* 1.; draw a line from *c.* through *r.* and produce it to the horizon line, which gives the vanishing point for the top of the object. Draw a line at right angles to *a. r.* to meet the vanishing line at v. and the figure is completed.

PLATE I.

FIG. 5.—*To draw a writing desk, or box, with the lid thrown open to any required distance.*

Draw the front of the figure to the required size, and draw the perspective of the end in the same manner as the preceding figures. Take the width of the top and place it up from *e.* to *c.* on the perpendicular measuring line; draw a quarter of an oval from *g.* to *c.*; place the distance you intend to have the lid open from *e.* to *f.* and draw a line from *f.* to the vanishing point *van.* 1.; draw a line from *e.* through *h.*

and produce it to the horizon line *v.* 2.—then *v.* 2. is the vanishing point for the inclination of the top; draw a line to *h. i.* and the figure is completed.

N. B. The top of this figure is perfectly level when let down; as for example, the top of a writing drawer of a secretary. The lid of a chest, when it opens from you, is drawn nearly in the same manner, only by reversing the curved line.

PLATE II.

FIG. 7.—*To draw any quantity of steps in parallel perspective.*

Draw the perpendicular measuring line *a. b.* and set up the heights of the steps 1. 2. 3. 4. &c.; then set off the number of steps on the ground line 1. 2. 3. &c.; draw the horizon line, and determine on the vanishing point *van.;* measure off the point of distance *dis.* from the vanishing point; draw lines from 1. 2. 3. 4. 5. 6. 7. on the vertical measuring line to the vanishing point; draw lines from the points 1. 2. 3. 4. 5. 6. on the ground line, to the point of distance to meet the bottom vanishing line, and from the points *d. c. e. f.*

g. h. raise plumb lines, which give the ends of the risers; commence with the bottom step by drawing a line from the right hand corner of the bottom riser to the vanishing point, then from *o.* the bottom of the second riser; draw a line parallel to the ground line to meet the vanishing line *x. x.* which gives the perspective square of the first step. Raise the second riser *o. x. x.* to meet the vanishing line, then from w. draw a line parallel to the former ones, which completes the second riser. Proceed on in the same way, until you have completed the whole of the risers and steps. The top *e. f. g. h.* is found in the same way as the steps, by setting off the width on the measuring ground line and drawing a line to the point of distance, the line *K. K.* goes off to the width of the platform on the ground line.

PLATE II.

FIG. 6.—*To find the perspective of an object when the vanishing point is directly over the centre of the object.*

Draw the front of the object *a. a. a. a.* and raise a vertical line in the centre of the figure to the horizon line for the vanishing point; fix on the point of distance from the vanishing point on the horizon line;

draw lines from the top corners of the front to the vanishing point; determine on the width of the figure, and set it off from *a.* to *b.* Draw a line from *b.* to the point of distance, and where it crosses the line *a. van.*, draw a line parallel to the front line, and the figure is completed.

N. B. In this case the width of the figure is half its length, but it can be drawn to any width by setting off the size from *a.* which will give the true perspective square of the top.

PLATE II.

FIG. 9.—*To draw a table in parallel perspective.*

Lay off the length and breadth of the table on the ground line, as *a. b.* for the length, and *b. c.* the width. Draw the horizon line five feet six inches above the ground line; determine on the vanishing point at discretion; also, the point of distance on the horizon line; draw *a.* and *b.* to the vanishing point, and *c.* to the point of distance; draw a line parallel to the front line from *d.* to *e.* which completes the perspective square for the four legs of the table to rest on; raise the legs on the corners of the perspective square,

the front legs must be drawn to their proper heights by the scale, and on those heights draw another perspective square, similar to the bottom one, which will form the top of the table; the figures 1. 2. 3. on the ground is the size of the legs, which drawn to the point of distance, gives the perspective of the legs.

PLATE II.

FIG. 8.—*To draw an object whose length is greater in front than behind, as the seats of chairs, &c.*

Draw the front of the figure *a. b. c. d.* and draw one of the corners to the vanishing point in the usual way, as for a right angled figure; determine on the width of the figure, which in this case is half its length; draw a line from *a.* to the point of distance, and where it intersects the outside vanishing line at *g.* is the perspective width of the object. Place half the distance you intend to have the figure shorter behind from *b.* to *f.* and draw a line from *f.* to the vanishing point; draw a line from *b.* to *i.* and produce it to the horizon line, which gives the point *van.* 2.; from *van.* 1. make *van.* 3. equal to *van.* 2. and draw the other end of the object to *van.* 3., which completes the figure.

PLATE III.

FIG. 10.—*To draw a hexagon or a pologon with six sides.*

A. shows the plan of the figure and method of drawing it; *B.* shows the figure drawn in parallel perspective. Carry up the angles of the plan *a. b. c. d.* to the ground line, and draw them to the vanishing point *o.;* set off from *e.* on the ground line the width of two of the sides of the figure, as 1. 2., and draw them to the point of distance; and where they intersect the vanishing line at 3. 4. draw lines to 5. 6. parallel to the ground line; draw a line from 8. to 4. and produce it to the horizon line *K.;* draw a line from 5. to *k.* and 8. 4., 5. 6. are two sides of the figure; draw a line from 4. to 9. and produce it to the horizon line at *i.;* make a line from 7. to *i.* and the figure is finished.

PLATE III.

FIG. 11.—*To draw an octagon or a pologon with eight sides.*

A. shows the plan of the figure and method of drawing it; *B.* shows the figure in parallel perspective. Carry up the sides of the figure *a. b. c. d.* to the ground line, and draw them to the vanishing point *o.;* lay off the sides of the figure *e. f. g.* on the ground line; determine on the point of distance you are stationed from the object, and measure it off from the vanishing point on the horizon line; draw *e. f. g. h. i. j.* to the point of distance, *h. k. l. m.* gives the perspective square of the plane; *f. s.* cuts off one corner of the perspective square for one side of the figure, and *j. s.* another corner. Draw a line from *i.* to *u.* and produce it to the horizon line at *x.*; draw another line from *w.* to *x.* and the figure is completed.

PLATE III.

FIG. 12.—*To construct a vanishing circle.*

Take 5. 4. for the base line, 2. 0. being the vanishing line, in the centre of the base line; this being the best position for the vanishing point to draw a perspective circle, find the perspective square of the circle as 4. 5. 6. 7.; draw the diagonals, and through their intersections draw the line *a. b.* parallel to the base line; divide the base line into four equal parts, and draw 1. *a.* and 3. *b.* which gives the points *c. d.*; draw lines from *c. d.* to the vanishing point, and they will give the points *f. e.*; so that the eight points, *a. b. c. d. e. f.* 2. 8. will be the points for the circle to be drawn to.

REMARKS. When it is not convenient for want of room, to have the whole point of distance from the vanishing point, the perspective square of any object may be found by taking half the distance from the vanishing point, and half of the base of the figure as shown at 2. on the base line and *dis.* $\frac{1}{2}$ on the horizon line.

PLATE IV.

FIG. 13.—*To construct a right angled figure in oblique or angular perspective.*

Let *A. B.* be the measuring line for the base of the figure, *o. p.* the perpendicular measuring line and angle of the figure; from *o.* lay off the length 1. 2. 3. 4. feet, the length by the scale, and 1. 2. 3. the width of the figure; determine on the two vanishing points, and draw *o. p.* to those points; fix on the distance you are from the object, at *S.* the stationed point; let fall the vanishing points, plumb to the measuring line, and from those points as centres, and with the radius *A. S.* and *B. S.*, describe the segments *S. K.* and *B. i.*, which gives the points *i. K.*, on the measuring line; carry those points up to the horizon line, and they are the points of distance. To cut off the length and breadth for the perspective squares, draw lines from 3. 8. and 4. 9., and where they intersect the vanishing lines at 5. 6., raise plumb lines to meet the top vanishing lines at 7. *x.*; draw 7. *x.* to the vanishing points, and the figure is completed.

PLATE V.

MOULDINGS.

Plate V. shows the principal mouldings which are used in cabinet furniture, with their architectural characters, and methods of drawing them. These examples are of the most simple kind, being formed of concentric curves. Where gracefulness of outline is required in mouldings, or scroll work, they should partake of the elliptical curve, which is the predominant feature in Grecian ornament, and decidedly the most beautiful that can be adopted. The Geometric mode of drawing Grecian mouldings has been omitted in the present work, in consequence of their complex nature; but the variety of scrolls and the simple method of drawing them, with elliptical curves, exhibited in a subsequent part of this work, will be deemed sufficient to enable any workman by a very little practice, to draw any ornament of any description.

PLATE VI.

CORNICES.

Figure 24 is a cornice for a wardrobe, book-case or any piece of furniture, sufficiently elevated to raise it above the eye. Fig. 25 is a cornice for a similar purpose as the foregoing figure; but of a different pattern. The curve part of both figures are of Grecian outline, that of figure 24 is termed a Grecian echinus, and that of figure 25 a Grecian ogee, or cyma recta. Fig. 27 is a profile of a consol or truss for a pilaster wardrobe. Fig. 26 the front view of the consol.

PLATE VII.

CORNICES.

Figs. 28 and 29 are two examples, for cornices of wardrobes, or any other piece of furniture they may be adapted for. Figs. 30 and 31 are a front and side view of a consol to support the above cornices.

Those consols and the preceding ones, although their outlines are broken, are peculiarly adapted for the present style of work, as their fronts are capable of being veneered or carved as taste may require.

PLATE VIII.

CORNICES.

Figs. 32 and 33, are designed for cornices for wardrobes of a more expensive description than the preceding ones. Figs. 34 and 35, are a profile and front view of a truss for a wardrobe or any thing else it may be adapted for.

PLATE IX.

BED PILLARS.

Figs 36, 37, 38, and 39, are four designs for bed pillars; they are adapted for plain pillars or they are forms that are susceptible of being carved as taste may dictate.

PLATE X.

SCROLLS.

This Plate shows the method of drawing scrolls of any description in the most simple manner. Let it be desired to draw a consol for a pier-table, Fig. 40; draw a plumb line *a. b.* for the back of the scroll; determine on the height and draw *b. c.* and *a. d.* at right angles to *a. b.;* draw the line *c. e.* parallel to *a. b.* for the projection of the scroll at the top, also *d. f.* the projection at the bottom; determine on the depth and width of the revolving parts of the scroll, and draw lines in like manner to the former ones. Commence at the top to draw the scroll by dotting a line with a piece of chalk to touch the straight lines at the most prominent parts of the scroll; when you have made a graceful line with the chalk, take a soft lead pencil and go over those dots correcting at the same time any inaccuracies that may present themselves; when this is done, you have a pattern lined out of the exact dimensions you required. The whole of the following figures on Plate X. may be drawn in the same manner as figure 40.

PLATE XI.

CONSOLS.

The whole of these figures are fac-similies of plate X. with the exception of their being finished examples. Figs. 50 and 51, are patterns of consols for pier-tables, drawn a twelfth part of full size. Figs. 56 and 59 are scrolls for pier-tables. Figs. 52 to 55, are feet for pier-tables or any other job they may be adapted for. Figs. 53, 57 and 58, are patterns of consols for smaller jobs, such as wash-stands, secretaries, &c.

PLATE XII.

CONSOLS.

Figs. 60 to 63, are four designs for consols of pier-tables drawn to a scale of one inch to a foot or a twelfth part of full size. Figs. 64 to 68 are five different patterns for various purposes, drawn to the scale affixed to the plate. The whole of these scrolls are adapted to the present plain style of work.

They are forms also that are equally capable of receiving profuse ornament, if required. Any of these scrolls can be drawn by attending to the rules laid down for plate X. If it be required to copy the proportions of these scrolls, it can be done by referring to the scale accompanying each plate, and increasing the size of them to any required dimensions.

PLATE XIII.

PLATFORMS.

Figs. 69 to 74, are six designs for platforms for pier-tables, wash-stands, toilet-tables, &c. drawn to the scale that accompanies them.

PLATE XIV.

PLATFORMS.

Figs. 75 to 80, are six different patterns for platforms of pier-tables and various other articles of furniture.

PLATE XV.

PIER-TABLES.

Figs. 81 and 82 are two end views of pier-tables, drawn to a scale of one inch to a foot.

PLATE XVI.

PIER-TABLES.

Figs. 83 and 84 are two end views for designs of pier-tables, drawn to the scale that accompanies them.

PLATE XVII.

PIER-TABLES.

Figs. 85 and 86 are two designs for pier-tables, drawn in perspective to a scale of one inch to a foot. The consols of Fig. 85 are the same pattern as Fig. 81. The feet are the same pattern as shown at Fig. 54. The consols of Fig. 86 are the same pattern as Fig. 50.

PLATE XVIII.

SCROLLS.

Figs. 87 to 97, are eleven different patterns of scrolls for toilet-tables, wash-stands, and a variety of other purposes, to which they may be applied. The whole of these scrolls can be drawn to any size, by following the principles laid down for plate X.

PLATE XIX.

PLATFORMS FOR CENTRE TABLES.

Fig. 98 shows a platform for a centre table. Draw one-eighth part of the platform as indicated by the line 1. 2. and it will answer to draw the whole of the platform. Fig. 100 shows three different patterns for a platform of a centre table. To draw the pattern *A*. carry out the line 1. 0. at right angles to 1. 4. and 2. 0. at right angles to 2. 3. and where they intersect at 0. is the centre for the curve; draw the eighth part of the platform, as *B*. and *C*., and it will answer for the whole. The geometrical method of drawing *B*. and *C*. is not shown here for the same reasons assigned in plate V. relative to Grecian mouldings,

those curves being formed of parts of an oval, would be too intricate for the artizan to attend to their geometrical construction; the practitioner will soon acquire a taste for graceful lines by attending to the following items: First, never to use the compasses to produce an oval form, or any part of it; secondly, never to join two circles, of different radii, to form a scroll. Endeavor to acquire a freedom of hand, by drawing those elliptical lines to be pleasing to the eye. Figs. 99 and 101, are two patterns for feet for centre-tables; by increasing their heights they may be applied to sofas.

PILLARS.

Figs. 102 to 105 are patterns for centre-table pillars, which can be made square, octagon or with any other number of sides.

PLATE XX.

PLATFORMS.

Figs 106 and 107 are two patterns for table platforms. The sides *A. D. C.* of Fig. 106 are drawn in the same manner as described at *A.*, Fig. 100. The side *B.* is of the same form, but the method of

finding the centre for the curve is different. Determine on the depth you want the side cut out from *a.* to *b.* besect *c. d.* at *a.* and draw *a. b.* at right angles to *c. d.*, draw *c. b.* and *b. d.*, besect *c. b.* and *b. d.* at 1. 2., and draw lines at right angles to *b. d.* and *b. c.* at 1. 2. and where they intersect each other will be the centre for the curve.

Fig. 107 is a platform for an end table. To draw this platform, lay out the square of the length and breadth, besect the width at 1. and draw the line 1. 6. at right angles to *w. x.*, place the distance *x.* 1. to *x.* 5. and draw 5. 6. at right angles to 5. *x.;* draw the diagonal 6. *x.*, cut off the corner 3. 4. at right angles to *x.* 6., determine on the depth of the curve and find the centre, to draw the segment as laid down in Fig. 106, or it may be obtained as indicated by the line *d. g.;* to obtain this line, place one leg of the compasses on *a.* and with any radius more than half the distance from *a.* to *c.* describe the arc *h. g.* then place one leg of the compasses with the same radius on *c.* and cross the former arc, through those intersections draw the line *d. g.;* a line found in the same way on the other half of the segment and drawn to intersect each other, will give the centre for the curve. To draw the end curve make the depth 1. 2. the same as 1. 2. on the side; commence by dotting the form with a piece of chalk to meet the three points 0. 2. 3., observing that the outer part of the curve terminates in a parallel direction with the line *x.* 6.; when you

have gotten the dotted line to please, finish the line with a lead pencil. The half pattern shown at *C.* will answer for the whole.

Figs. 108 to 111, are four patterns for table pillars. Fig. 108 has eight sides; the others are four square.

PLATE XXI.

CENTRE TABLES.

Figs. 112 and 113, are two designs for centre tables, shown in perspective. Fig. 112 has a four square pillar, and that of the other an eight square pillar.

PLATE XXII.

SOFA FEET.

Figs. 114 to 123 are nine patterns for sofa feet, the forms are various, and most of them susceptible of being highly ornamented with carving, if taste should require it.

PLATE XXIII.

SOFA ENDS.

Figs. 124 to 133, are various patterns for sofa ends, which can be made plain or ornamented, with carving as it may be required. Figs. 124 to 129 are a variety of patterns for sofa feet. Fig. 128 is the front view of Fig. 129.

PLATE XXIV.

SOFA ENDS.

Figs. 130 and 131 are two designs for sofa ends. Figs. 132 to 135, are patterns for upright sofa ends; the consols are adapted for carving, if required.

PLATE XXV.

SOFAS.

Figs. 138 and 139 are two designs for sofas. Fig. 138 has upright or square ends, that of Fig. 139 has scroll ends.

CHAIRS.

Figs. 136 and 137 are two designs for chair backs.

PLATE XXVI.

SOFAS.

Fig. 140 is a design for a sofa with upright ends; the pattern of the end of this sofa is the same as Fig. 130. Figs. 141 to 143 are designs for footstools.

PLATE XXVII.

LOUNGUES.

Figs. 144 and 145 are two designs for lounges.

CHAIRS.

Fig. 146 is a design for a parlor chair.

PLATE XXVIII.

RECLINING CHAIRS.

Fig. 147 is an easy chair, it may be covered with morocco, or velvet, with tufts; and is quite easy to sit on.

Fig. 148 is a view of a reclining chair for an invalid; the position of the back of this chair can be

varied at pleasure, and the projecting part in front can be elongated and adjusted to any angle with the seat. When it is required to be used as an easy chair, the back can be fixed upright, and the front projection slid in, so as to have the appearance of a common easy chair.

PLATE XXIX.

HALL CHAIRS.

Figs. 149 and 150 are two designs for hall chairs, they are constructed entirely of wood.

PLATE XXX.

WORK TABLES.

Figs. 151 and 152 are two designs for ladies work tables. A sliding top pulls out from underneath the maintop of Fig. 152 to hold a candle, &c.

PLATE XXXI.

LADIES' WORK TABLES.

Fig. 154 is a design for a lady's work table drawn in perspective. Fig. 153 is the end view of Fig. 154. Fig. 155 is another end view of rather a different pattern.

PLATE XXXII.

TABLES.

Fig. 156 is a design for a card table with a square pillar. Fig. 157 is a design for an end table with an octagonal pillar.

PLATE XXXIII.

TABOURETTES.

Figs. 158 to 163 are end views of tabourettes or stools, all of them drawn to the scale affixed to the plate.

PLATE XXXIV.

TABOURETTES.

Figs. 164 to 169 are six designs for tabourettes drawn to a scale of an inch to a foot, many of those scrolls are of novel description, and may be applied to various purposes with great advantage.

PLATE XXXV.

BUREAUS.

Fig. 171 is a design for a consol bureau. Fig. 170 is the end view of Fig. 171.

PLATE XXXVI.

TOILETTE TABLE.

Fig. 172 is a design for a toilette table, the consols are the same pattern as Fig. 59, the pediment ornament the same pattern as Fig. 194.

DRESSING BUREAUS.

Fig. 173 is a design for a dressing bureau.

PLATE XXXVII.

WARDROBES.

Figs. 174 and 175 are two designs for wardrobes. Fig. 175 is a winged wardrobe with a dressing bureau in the centre. The glass is supported by the pillars, the pillars resting on a marble slab, and they are independent of the wings. The doors of the wings may open on the front or ends as may be most convenient for the place on which it is to stand.

PLATE XXXVIII.

FRENCH BEDSTEADS.

Figs. 176 to 180 are designs for the scroll ends and posts of French bedsteads.

PLATE XXXIX.

BOOK CASE DOORS.

Figs. 181 to 183 are three designs for book case doors, there may be a little carving put about Figs. 181 and 182, or they may be executed quite plain, as the whole of the ornamental parts can be formed of fillets; their ends terminating in scrolls.

PLATE XL.

SECRETARIA BOOK CASES.

Figs. 184 and 185 are two designs for secretaria book cases. Fig. 185 has a drawer which pulls out, and the front of the drawer falls down and is supported with a quadrant at each end for the purpose of writing on. The interior is fitted up with drawers and pidgeon holes. Fig. 185 is much lower than the preceding one; the doors have mirrors in them. The writing drawer pulls out to nearly its whole depth, and has a writing top that is hinged in front, and can be adjusted, by a rack underneath the top, to any angle required; at each end of the writing drawer there are receptacles for pens, ink, &c.

PLATE XLI.

PEDESTALS.

Figs. 186 and 187 are two designs for pedestals or side boards, it is best for the doors to open on the ends. They can be made with or without drawers on the top, and to open on the front or ends.

PLATE XLII.

MUSIC STOOLS.

Figs. 188 to 190 are three designs for music or piano stools. Fig. 188 has a chair back. The whole of the seats raises from the stands by turning round the top, which raise a screw that works in a nut contained in the pillar. The screw is sometimes made of wood, but iron is preferable, as working better and lasting longer.

PLATE XLIII.

ORNAMENTS.

Figs. 191 to 198 are designs for pediment ornaments, which can be made with flat surfaces and veneered and relieved with a little carving, as shown in the figures. Or they are forms that are adapted for being superbly carved, if required.

REMARKS. The whole of those ornaments can be drawn by following the rules laid down for drawing scroll work in plate X. By drawing one half of the ornament on paper or wood for a pattern, by turning it over, it will answer for the other half.

1 H — Horizon — V — Line — vanp — 2 H — dis.

n d. — van point — V — p d

Fig 1

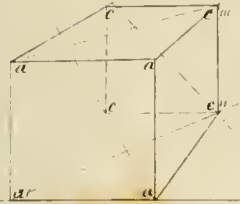


Fig 2

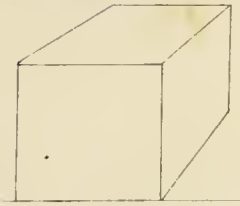
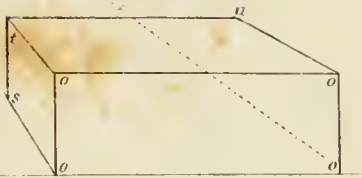
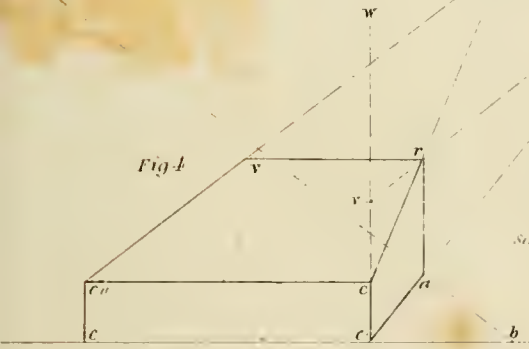


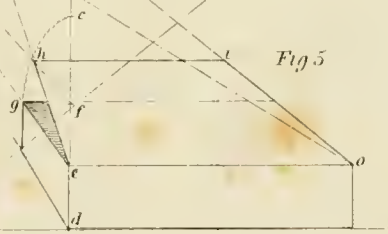
Fig 3



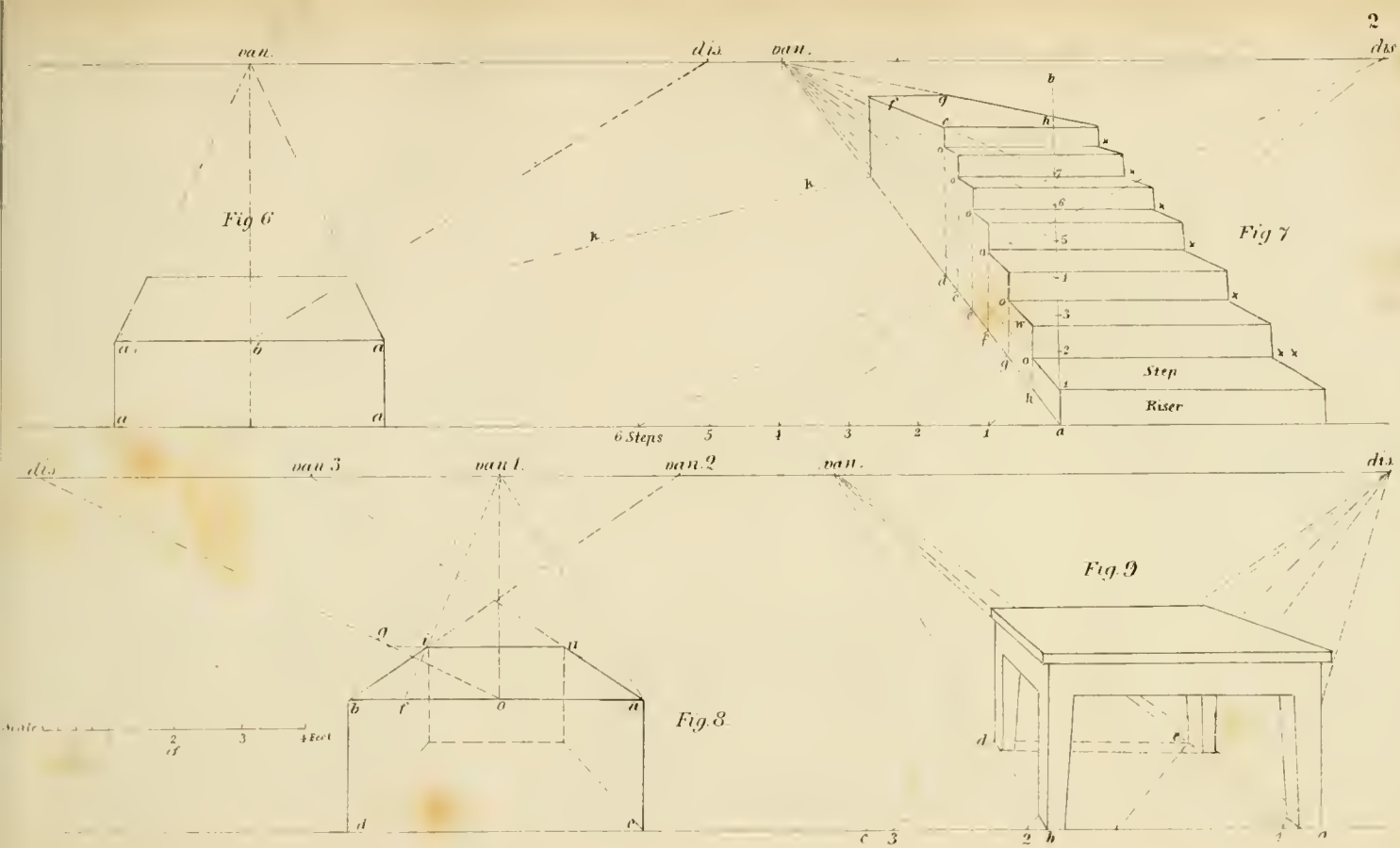
dis — van 2 — van 1 — van 1 — van 2 — dis

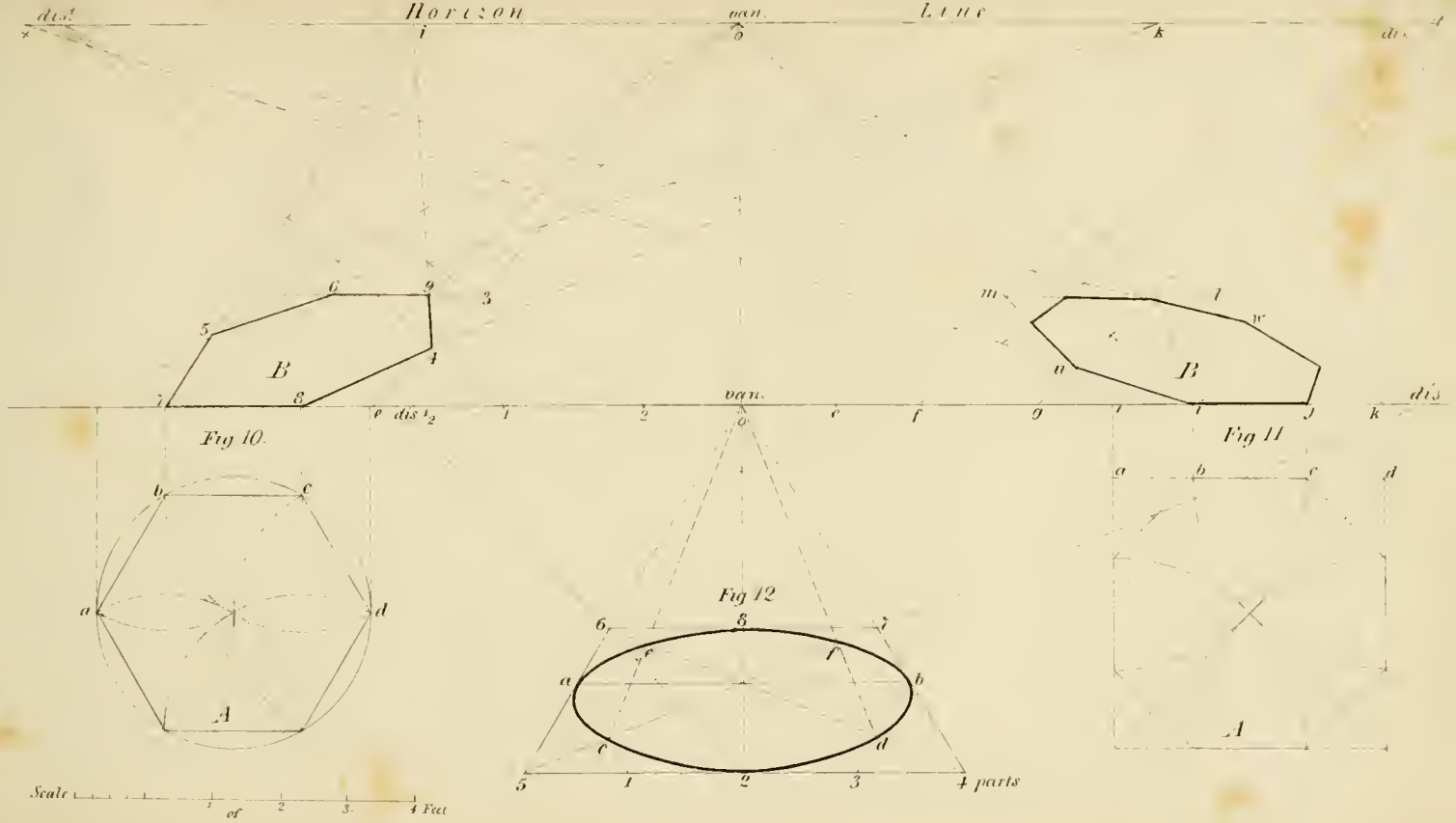


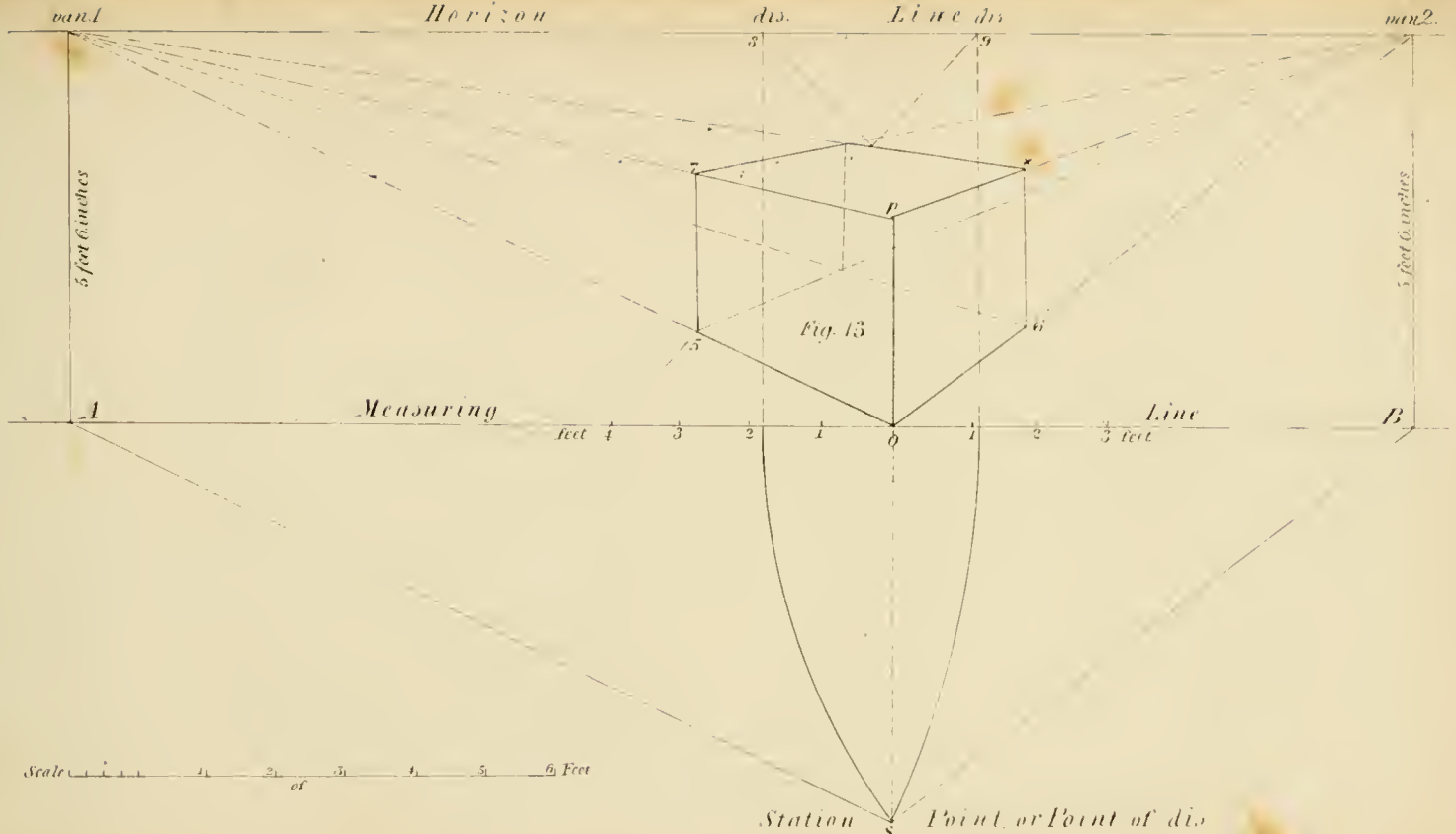
Scale 12 9 6 3 1 2 3 1 Foot



Printed by Sanderson & Ealt.


van.
dis.
van.
dis
Fig 6
Fig 7
Step
Riser
6 Steps
5
4
3
2
1
dis
van 3
van 1.
van 2
van.
dis
Fig 8
Fig 9


dis3
Horizon
van.
Line
dis4
B
A
dis 1/2
van.
Fig 10.
Fig 11
Fig 12
Scale
of
Feet
parts


van1
Horizon
dis.
Line dis
van2.
3
9
5 feet 6 inches
5 feet 6 inches
Fig. 13
A
Measuring
Line
B
feet 4 3 2 1 0 1 2 3 feet
Scale of 1 2 3 4 5 6 Feet
Station Point or Point of dis
S

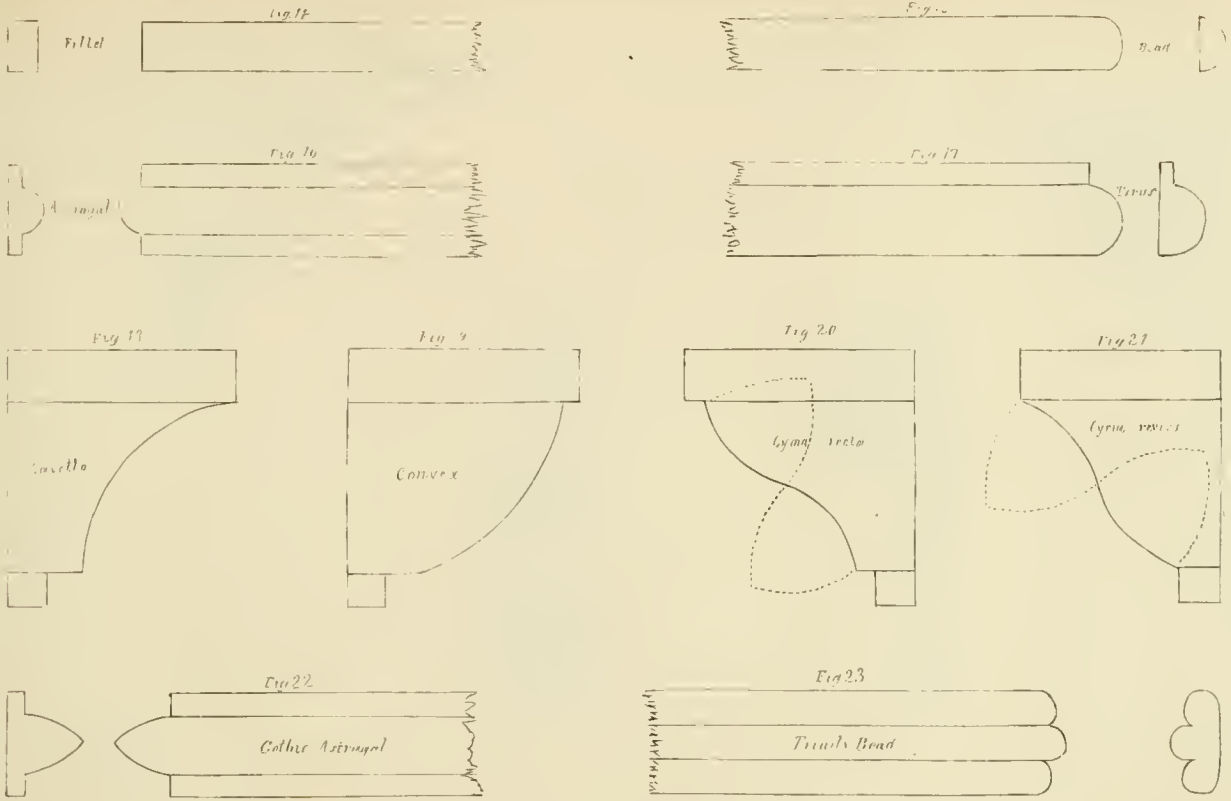


Fig 14
Fillet
Fig 15
Bead
Fig 16
Astragal
Fig 17
Torus
Fig 18
Cavetto
Fig 19
Convex
Fig 20
Cyma recta
Fig 21
Cyma reversa
Fig 22
Cabbage Astragal
Fig 23
Triple Bead

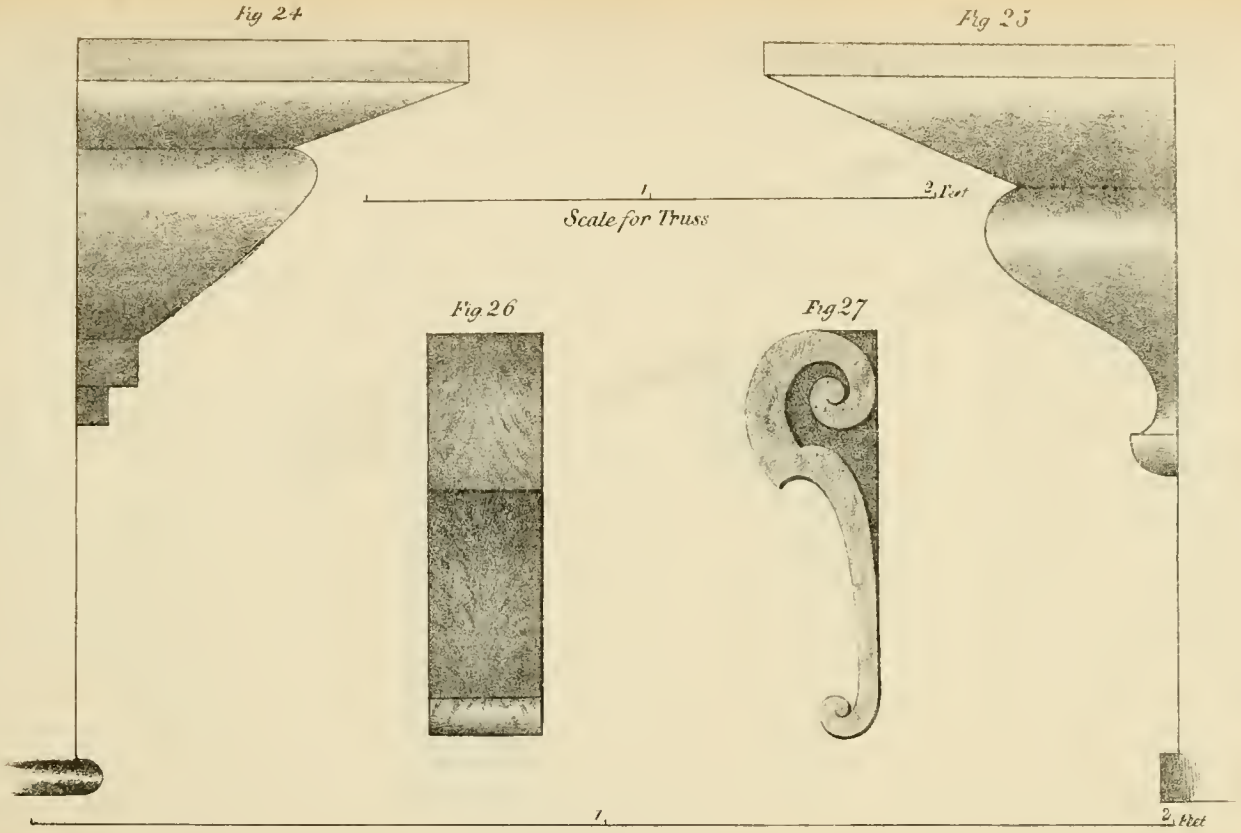


Fig 24
Fig 25
1/2 Feet
Scale for Truss
Fig 26
Fig 27
1/2 Feet
Scale for Cornices

Fig 28.

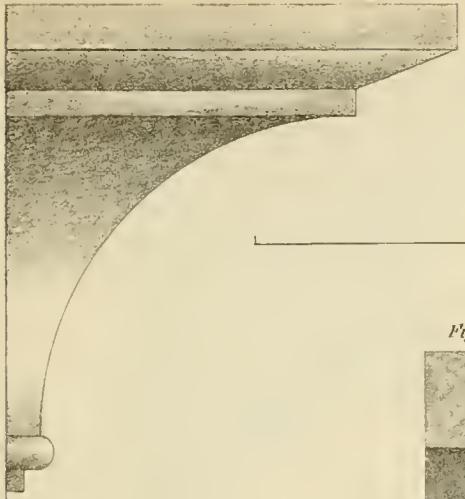
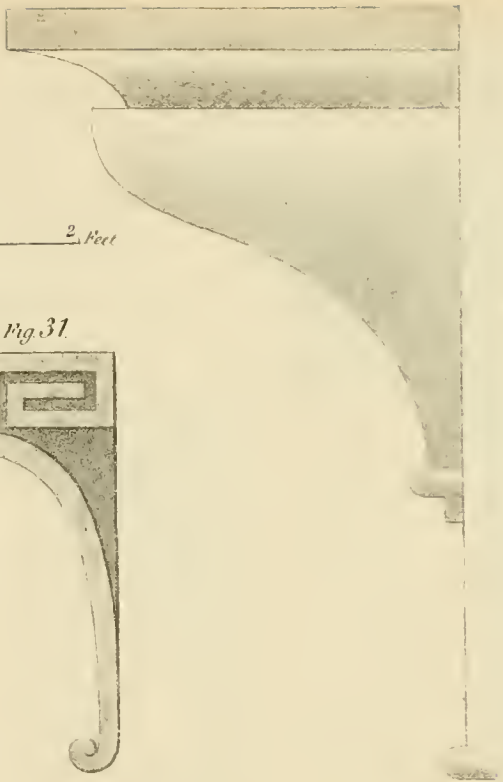


Fig 29



1 2 Feet

Scale for Truss

Fig30.

Fig 31.

1 2 Feet

Scale for Cornices

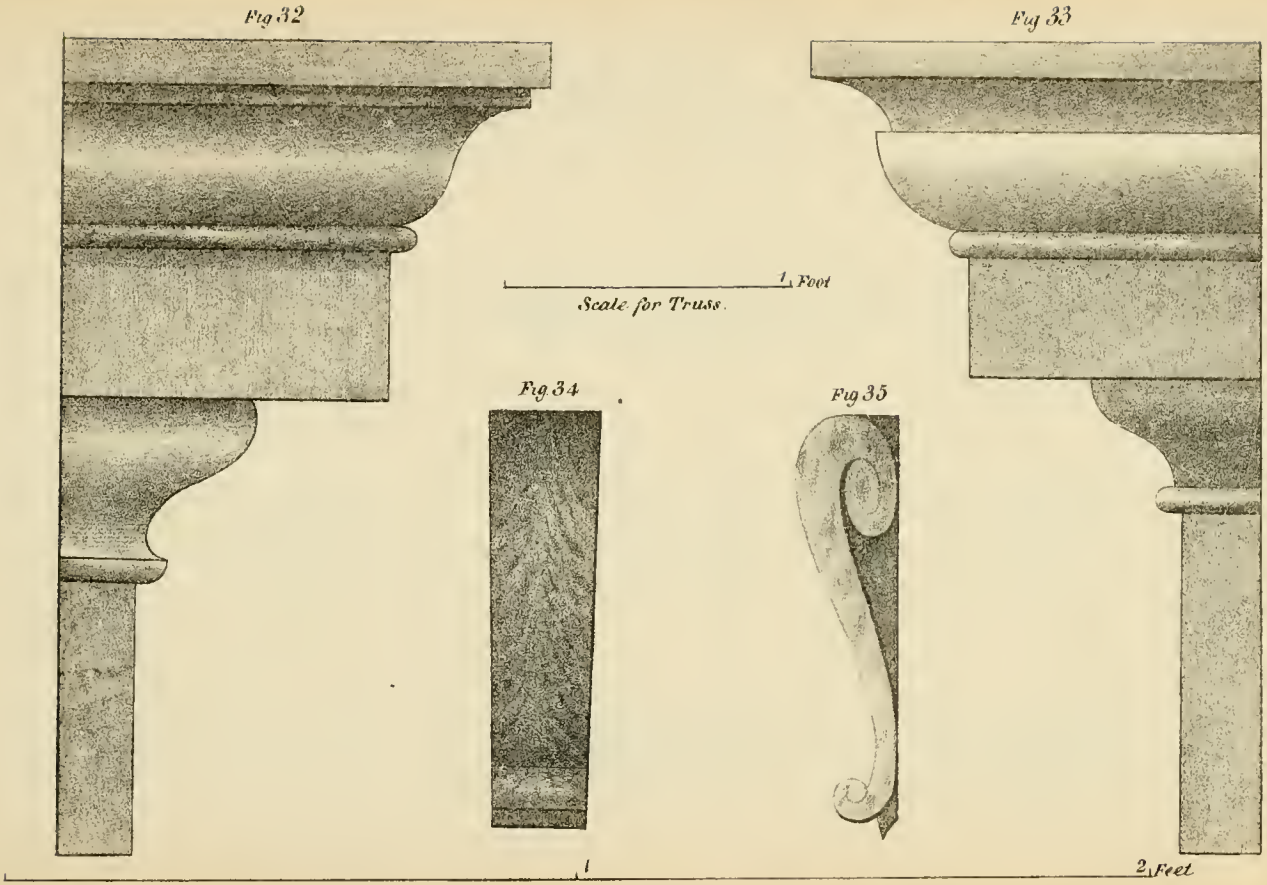
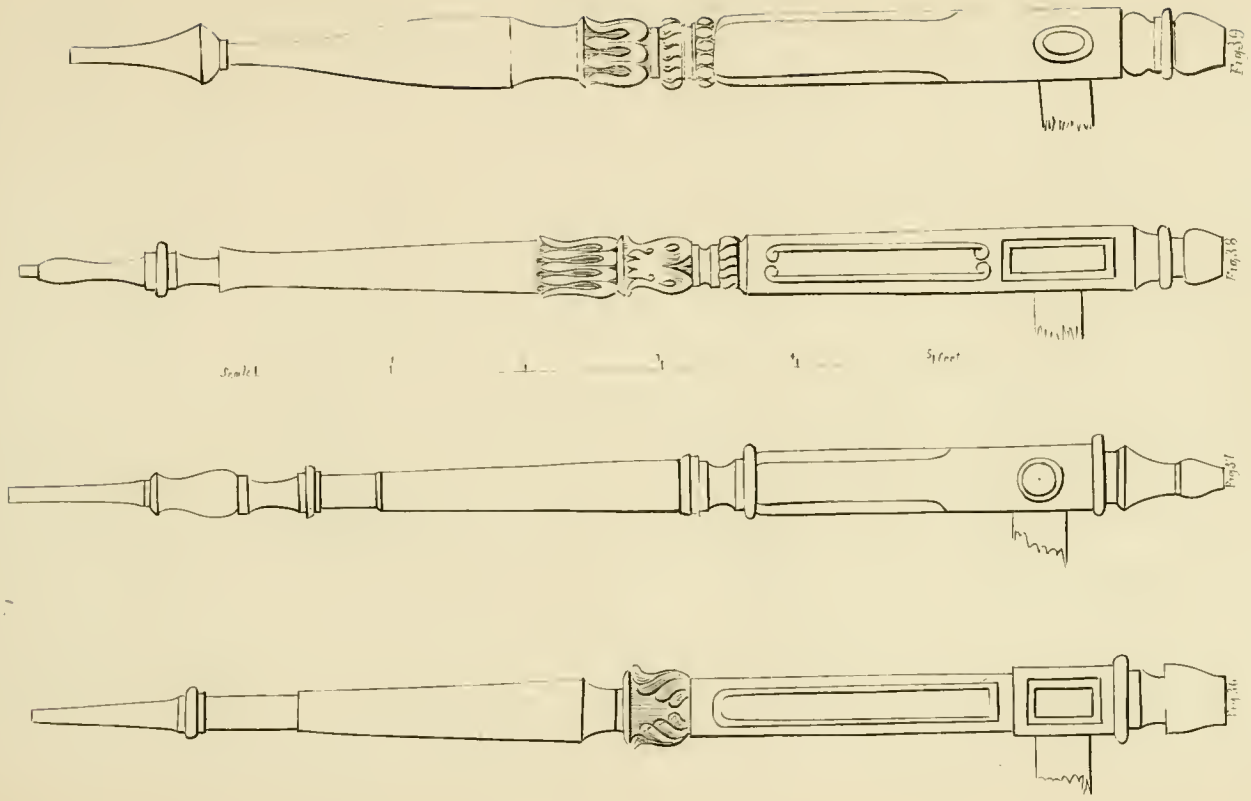


Fig 32
Fig 33
1 Foot
Scale for Truss.
Fig 34
Fig 35
1
2 Feet
Scale for Cornices



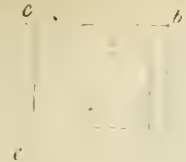


Fig 40

Fig 41

Fig 42

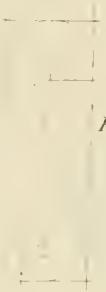


Fig 43

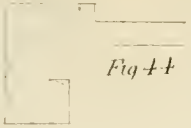


Fig 44

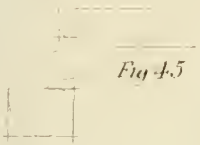


Fig 45

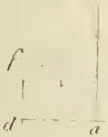


Fig 46

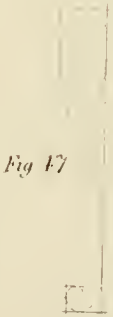


Fig 47

Fig 48

Fig 49

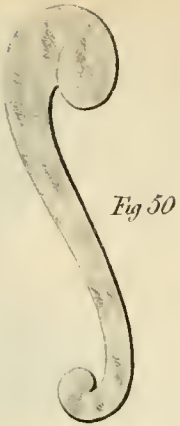


Fig 50

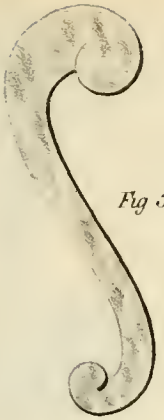


Fig 51

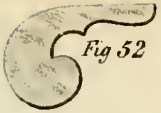


Fig 52

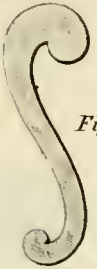
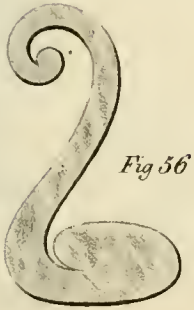


Fig 53.

Fig 54.

Fig 55.



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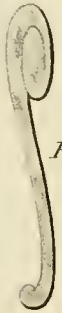

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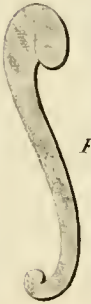

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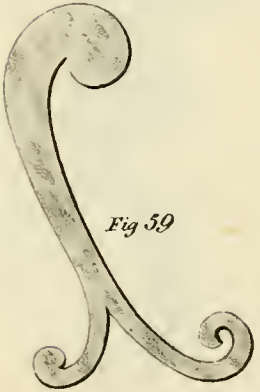


Fig 59

Scale 1. 2. 3. Feet
of

Fig 60.

Fig 61

Fig 62.

Fig 63

Fig 64.

Fig 65.

Fig 66.

Fig 67

Fig 68.

Scale 1, 2, 3, 4 Feet of

Fig 69

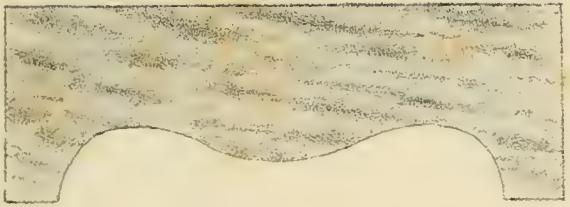


Fig 70.

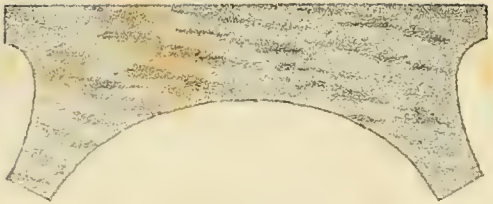


Fig 71.

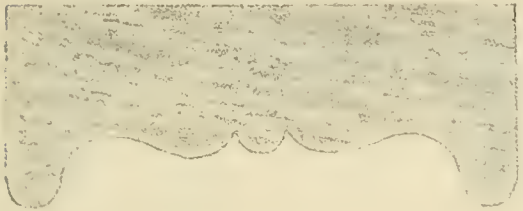
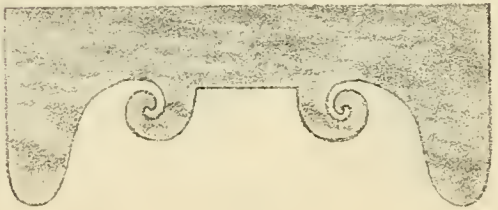


Fig 72

Fig 73

Fig 74.

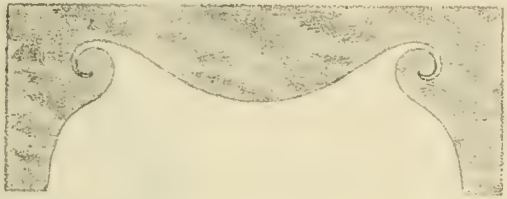


Scale 1 2 3 4 Feet.
of

Fig 75

Fig 76

Fig 77



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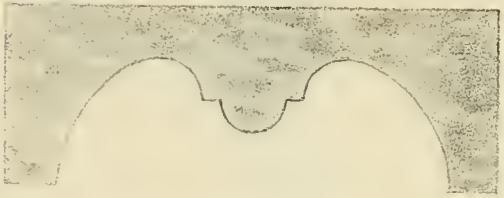


Fig 79

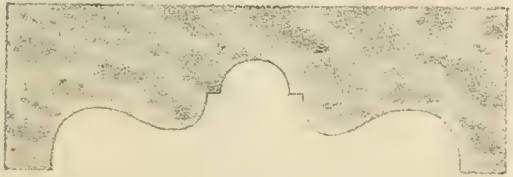


Fig 80

Scale 1 2 3 Feet
Of

Fig 81

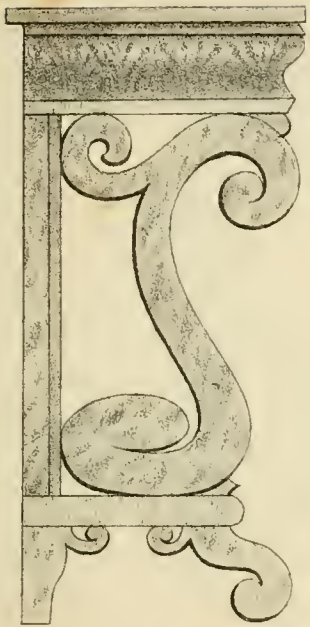
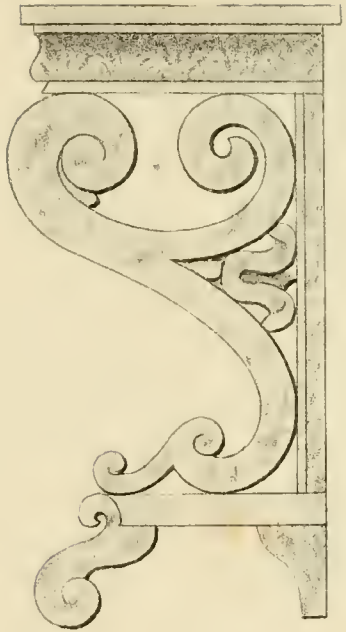


Fig 82.



Scale 1 2 *Feet*
of

Fig 83

Fig 84

Scale of 1 2 3 Feet

Fig 85

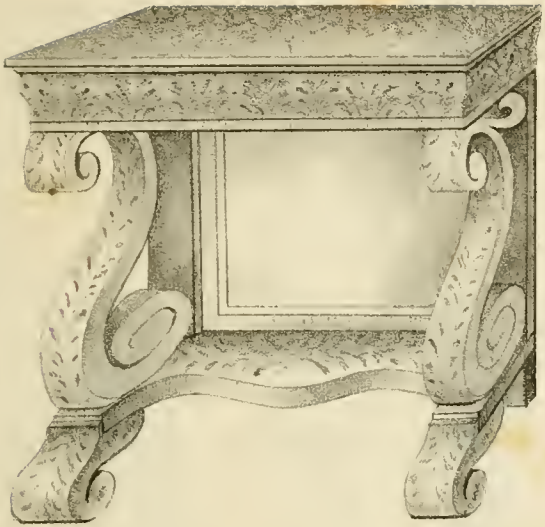
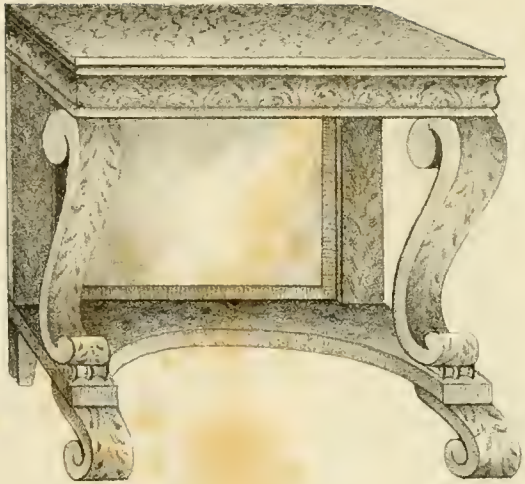


Fig 86



Scale 1 of 2 3 Feet

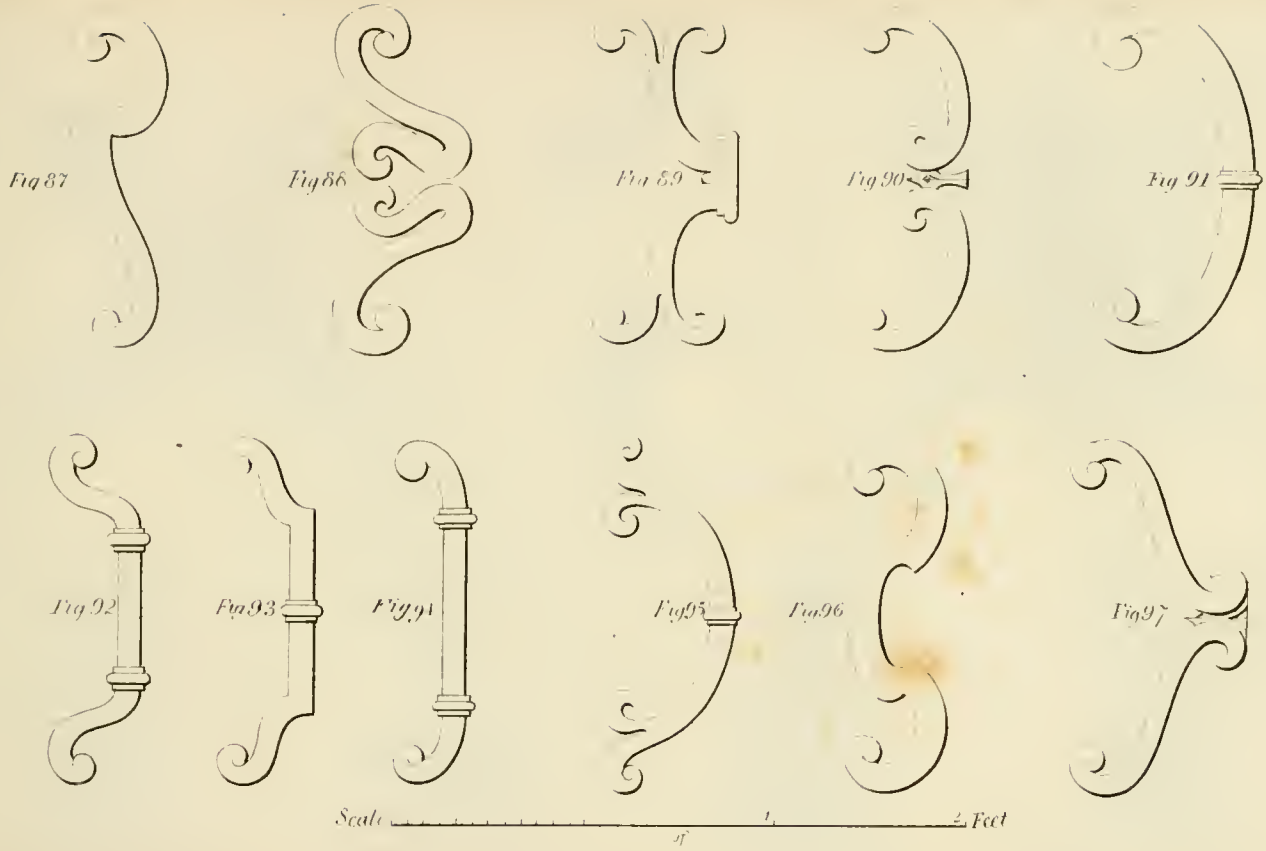


Fig 87
Fig 88
Fig 89
Fig 90
Fig 91
Fig 92
Fig 93
Fig 94
Fig 95
Fig 96
Fig 97
Scale
1
Feet

Fig 98

Fig 99

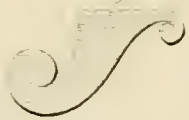


Fig 100

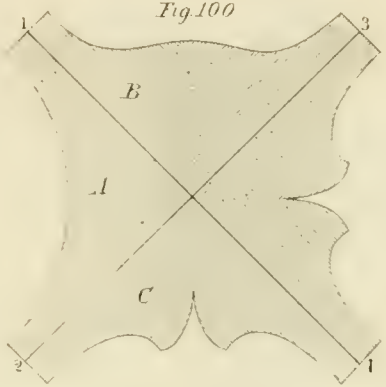


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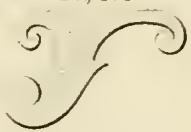
Fig 101



Scale 1 Foot

Fig 102

Fig 103

Fig 104

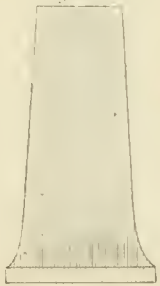


Fig 105

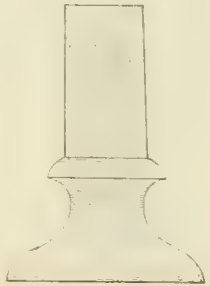


Fig 106

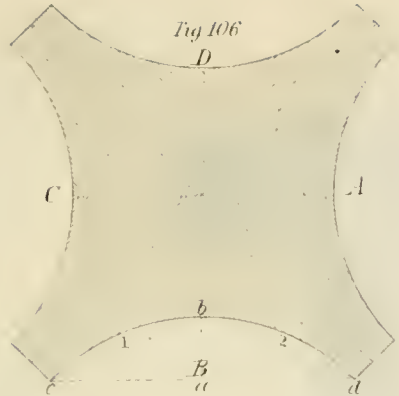
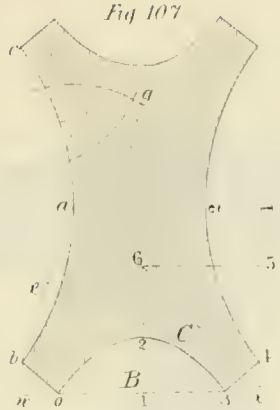


Fig 107



Scale of 1 2 Feet

Fig 108

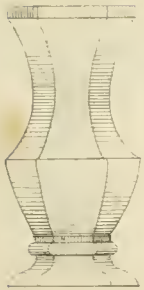


Fig 109

Fig 110

Fig 111

Fig. 112.

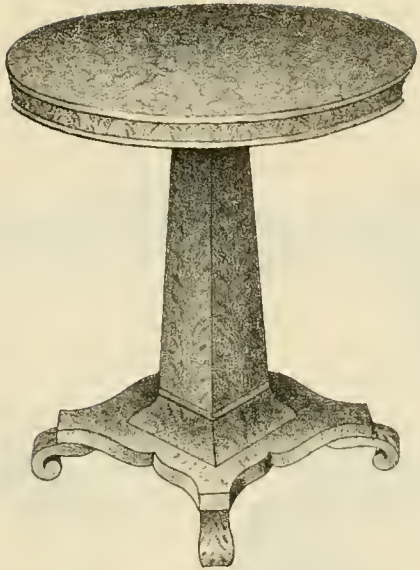
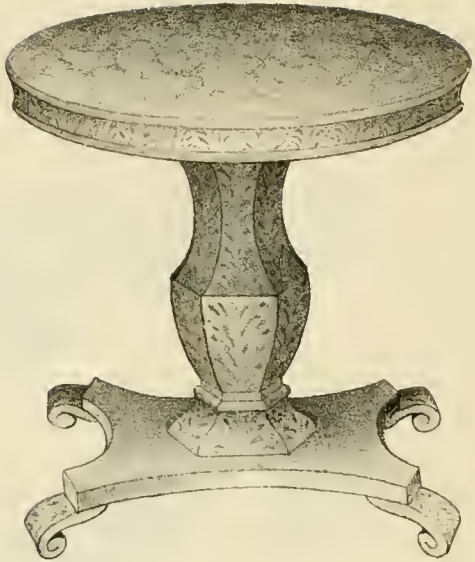


Fig 113



Scale 1 *of* 2 *Feet*

Fig 114.

Fig 116

Fig 117.

Fig 118.

Fig 119

Fig 120.

Fig 121

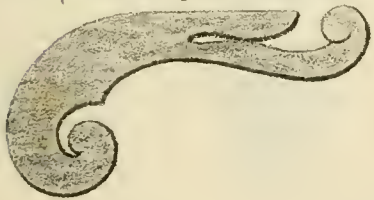


Fig 122

Fig 123.

Scale 1 2 Feet.
of

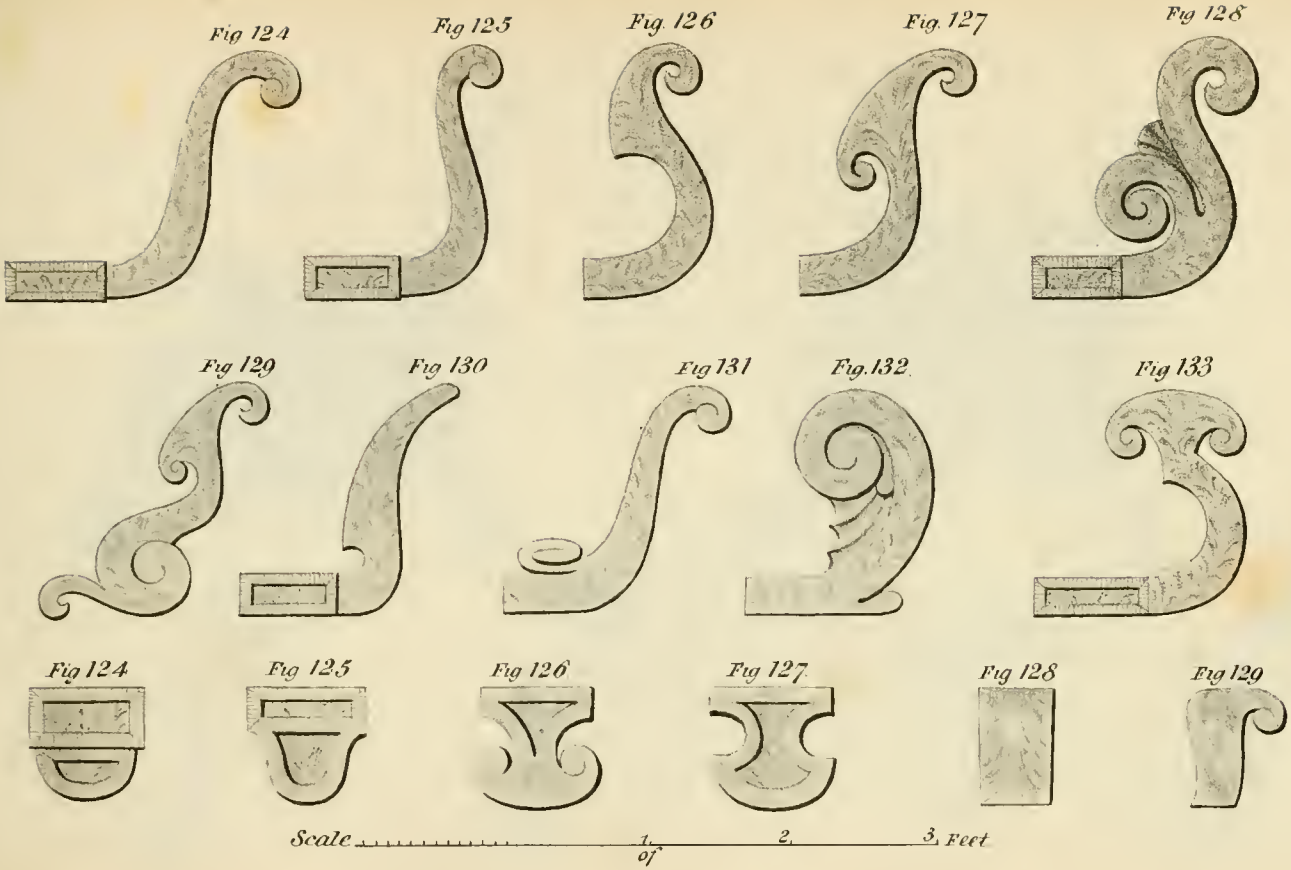


Fig 124
Fig 125
Fig. 126
Fig. 127
Fig 128
Fig 129
Fig 130
Fig 131
Fig. 132
Fig 133
Fig 124
Fig 125
Fig 126
Fig 127
Fig 128
Fig 129
Scale 1 2 3 Feet
of

Scale of 1 2 Feet

Fig 130

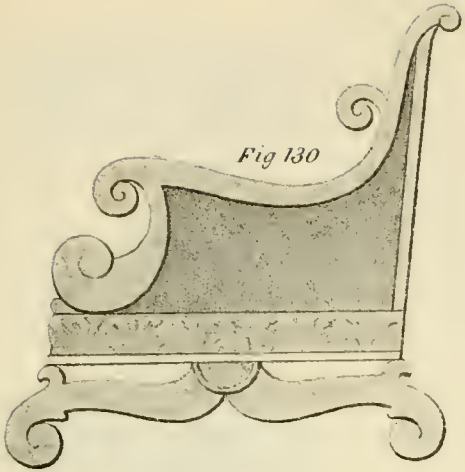


Fig 131

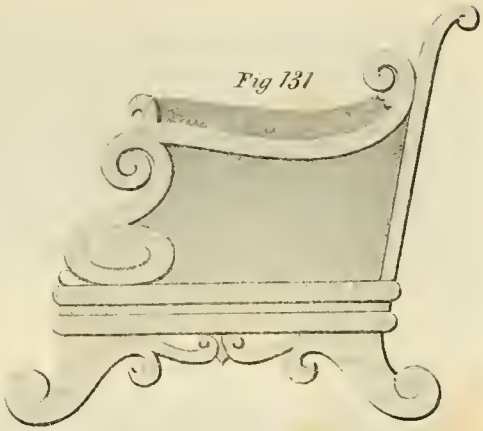


Fig 132

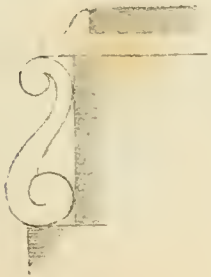


Fig 133

Fig 134

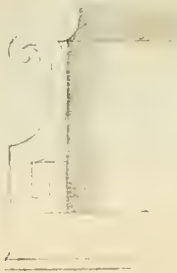


Fig 135

Fig. 136.

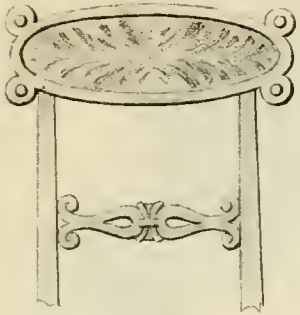


Fig 137.

Fig 138.

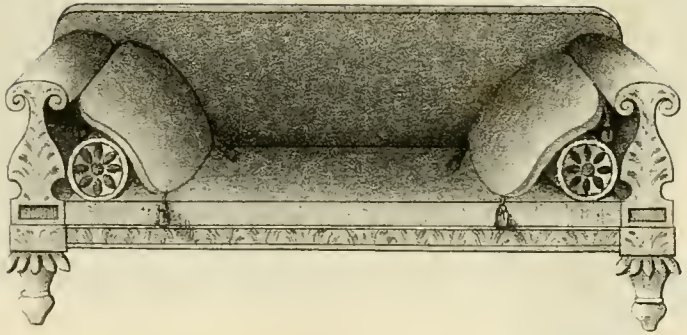


Fig 139.

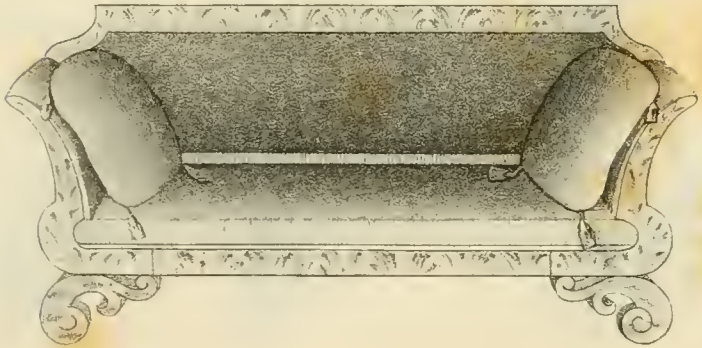


Fig 146

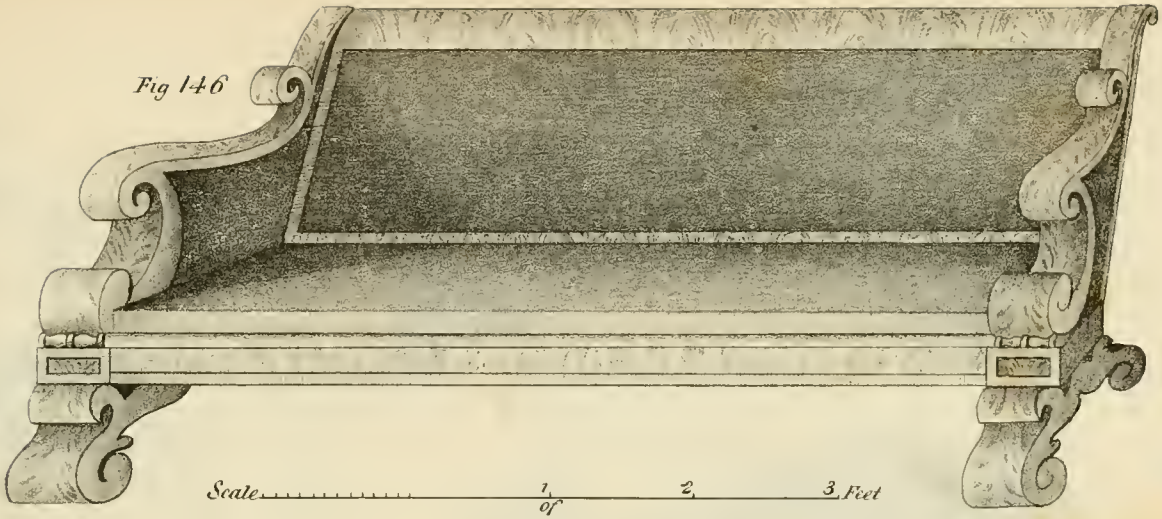


Fig 141

Fig 142

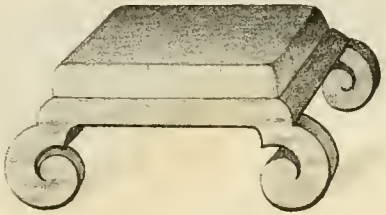


Fig 143.

Fig 144

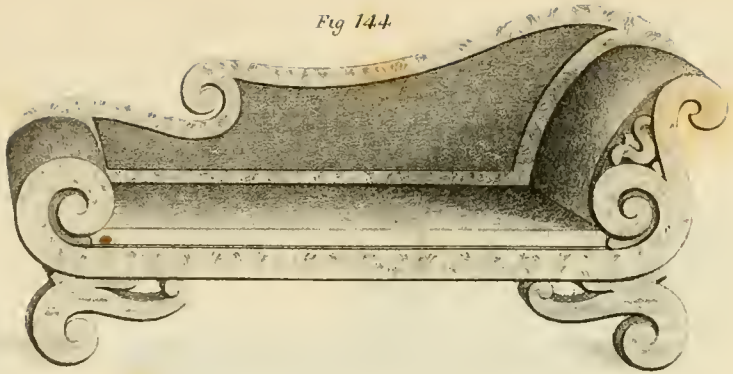


Fig 146

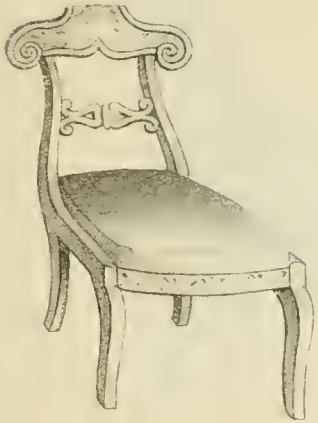
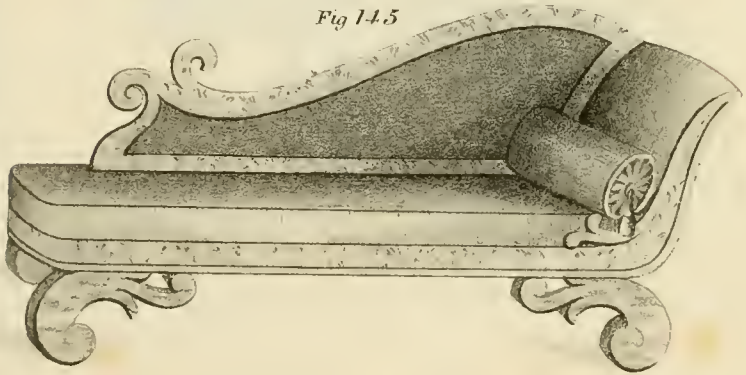


Fig 145



Scale of 1 2 3 4 Feet

Fig 147.

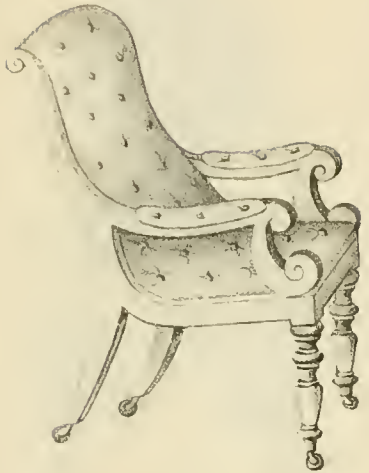
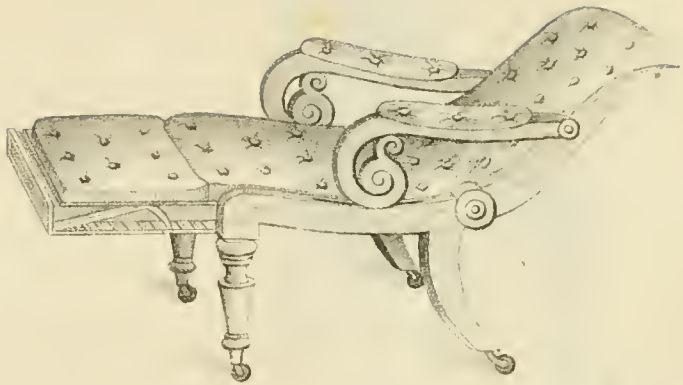


Fig 148.



Scale 1 of 2 *Feet.*

Fig 149

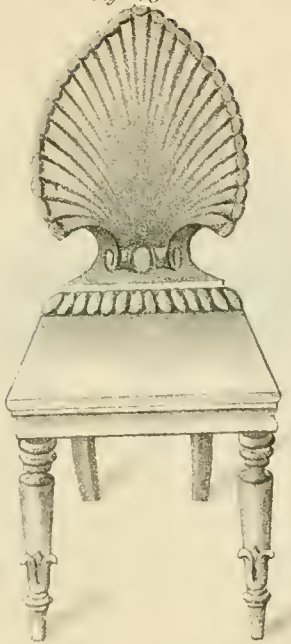
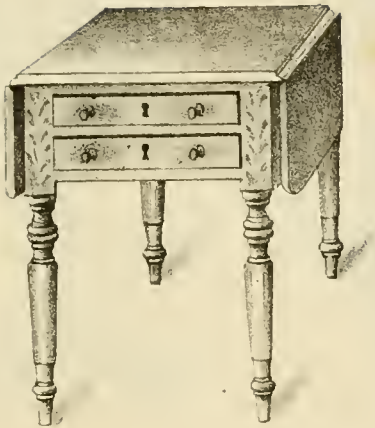


Fig 150

Scale of 1, 2, 3 Feet.

Fig 151.



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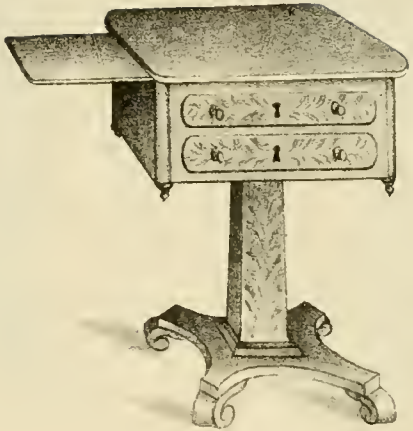


Scale 1 of 2 3 *Feet*

Fig 154

Fig 153

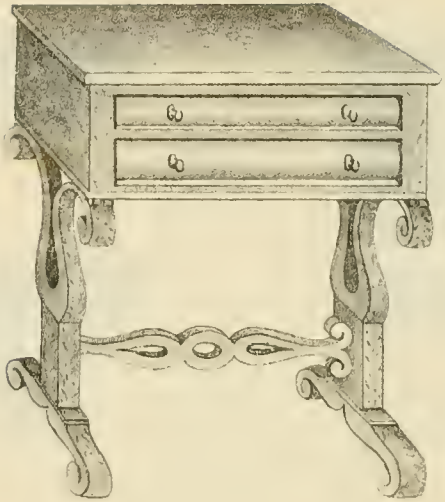


Fig 155.

Scale 1 2 3 Feet of

Fig 156

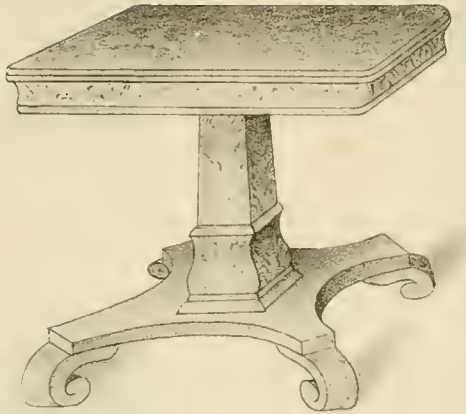
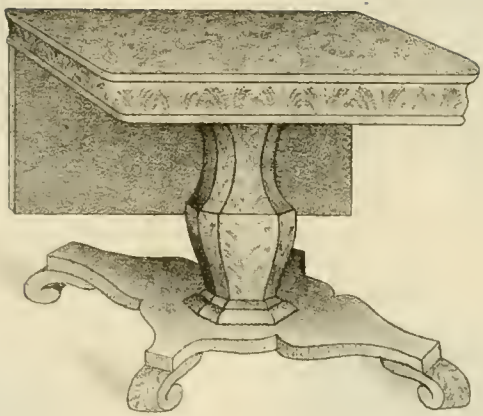


Fig 157



Scale 1, 2, 3 Feet.
of

Fig 158

Fig 159

Fig 160

Fig 161

Fig 162

Fig 163

Scale 1 of 2 3 Feet

Fig 164

Fig 165

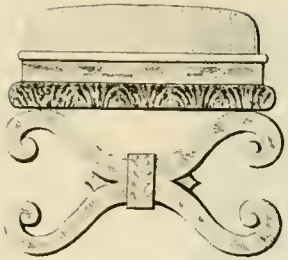


Fig 166

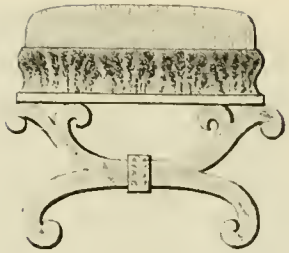


Fig 167

Fig 168

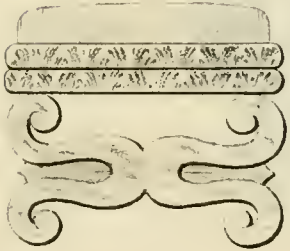
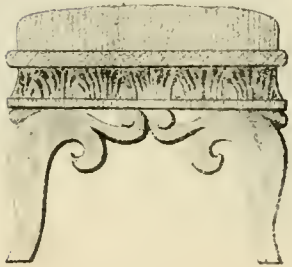


Fig 169



Scale of 1, 2, 3 Feet

Fig 170.

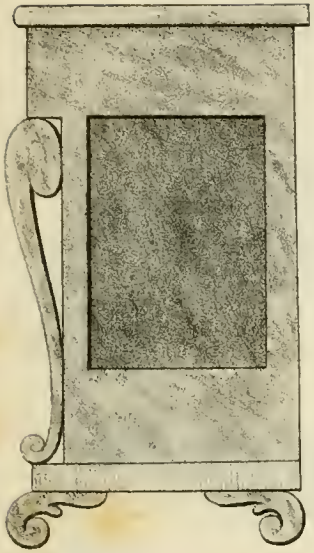
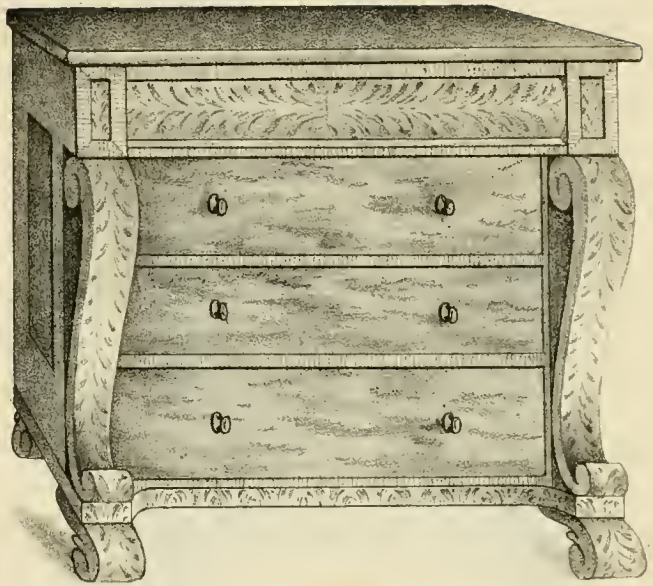
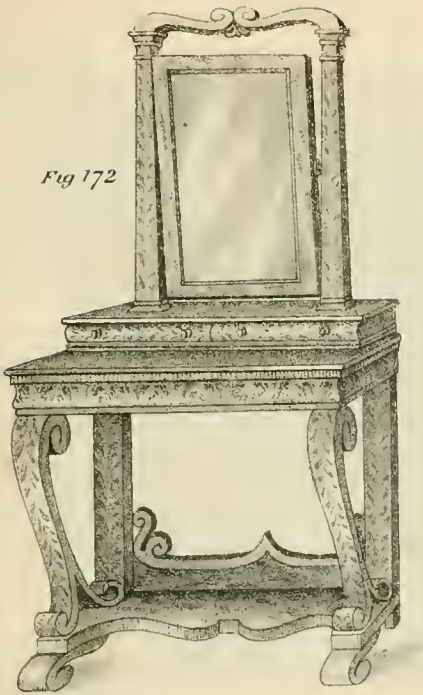


Fig 171



Scale of 1, 2, 3 Feet

Fig 172



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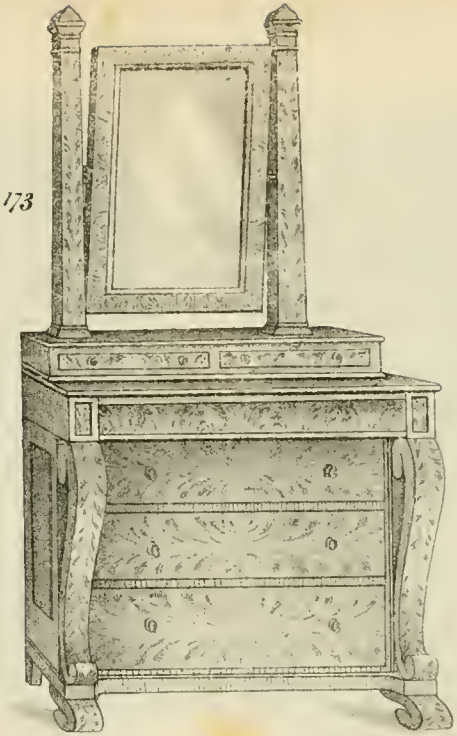


Scale of 1 2 3 4 5 Feet

Fig 174

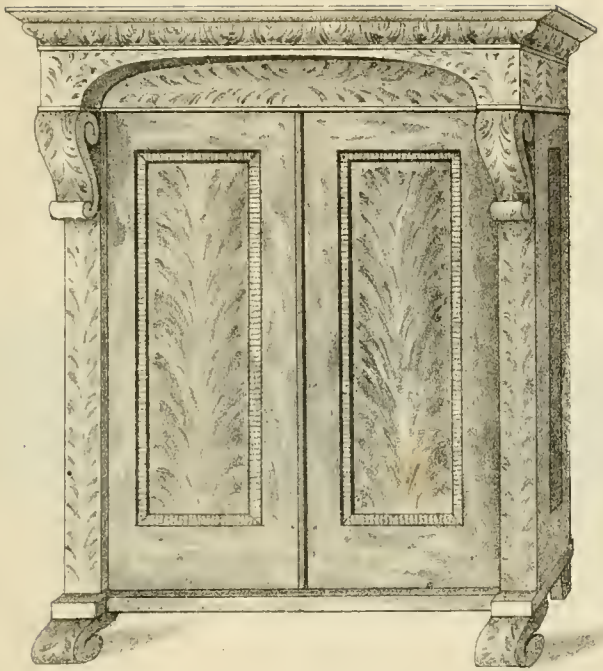
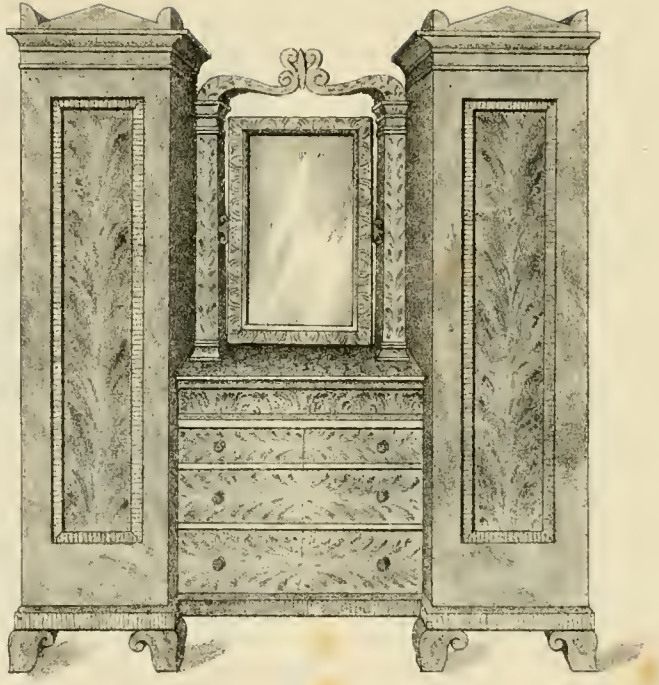


Fig 175



Scale ..... 1 2 3 4 5 6 7 Feet
of

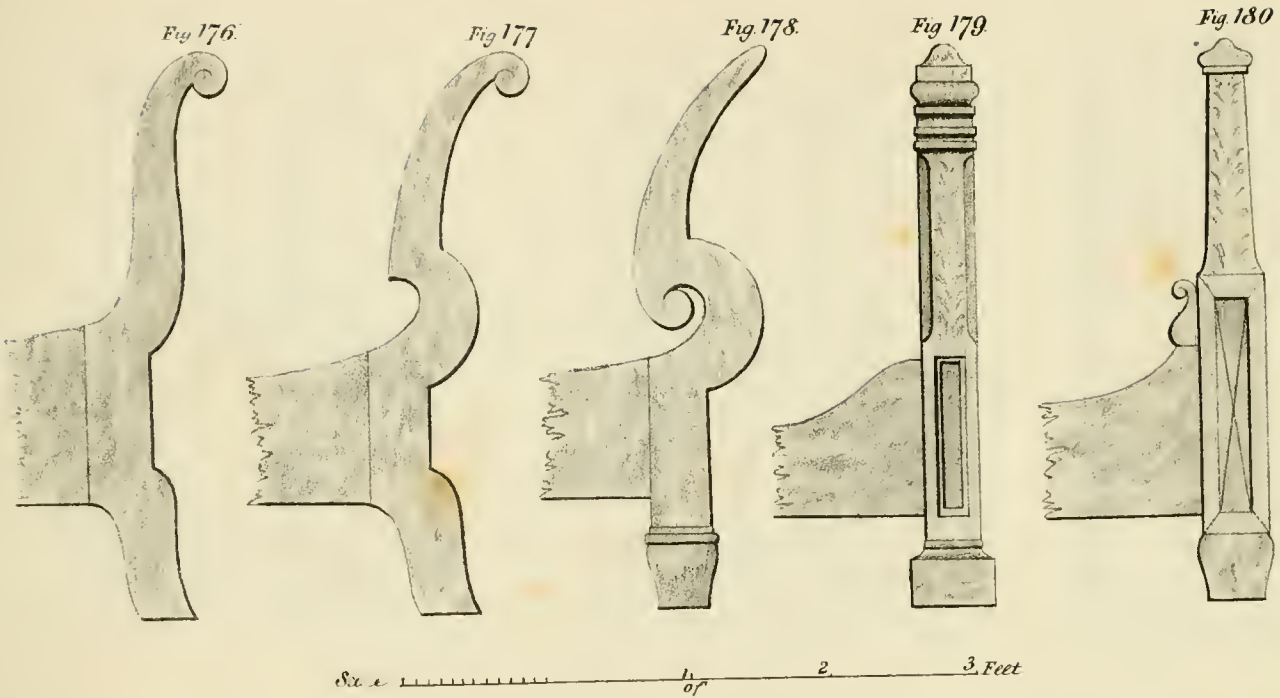


Fig 176.
Fig 177
Fig 178.
Fig 179.
Fig 180
Scale of 1 2 3 Feet

Fig 181

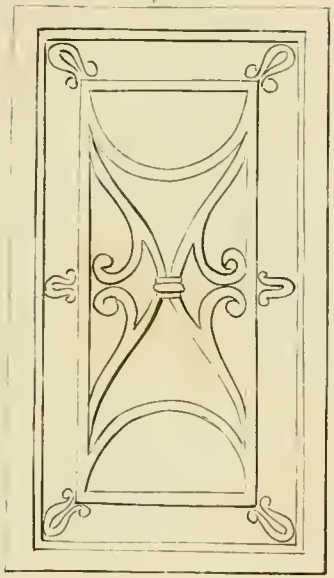


Fig 182

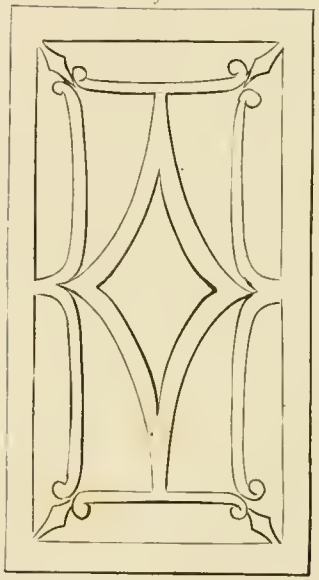
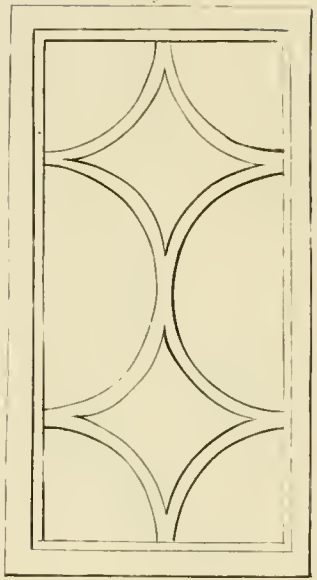


Fig 183



Scale 1 0 1 2 3 Foot

Fig 184

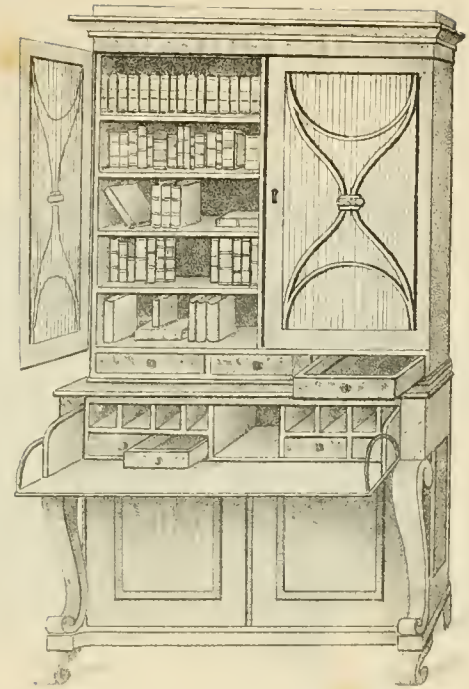
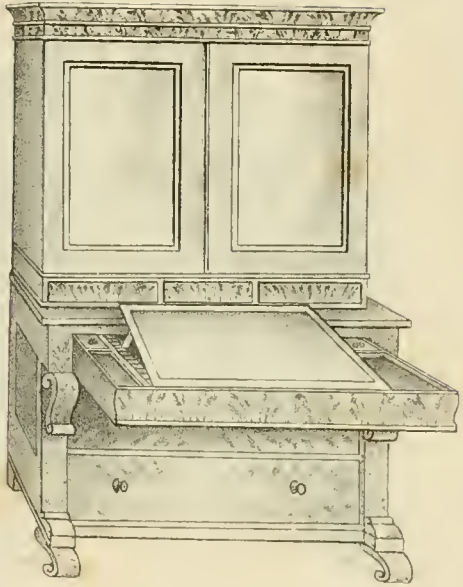


Fig 185



Scale ..... 1, 2, 3, 4, 5 Feet
of

Fig 186

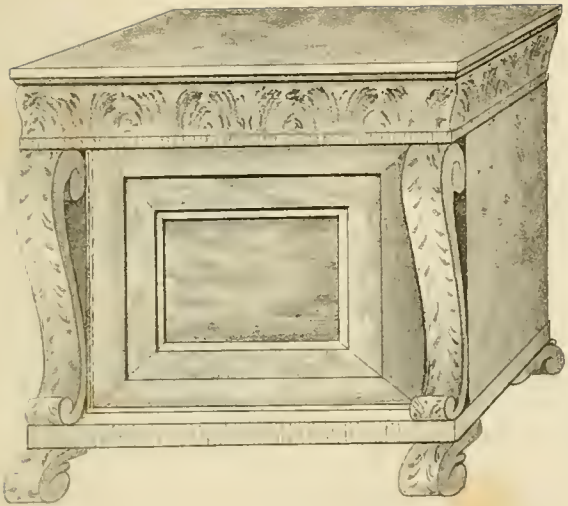
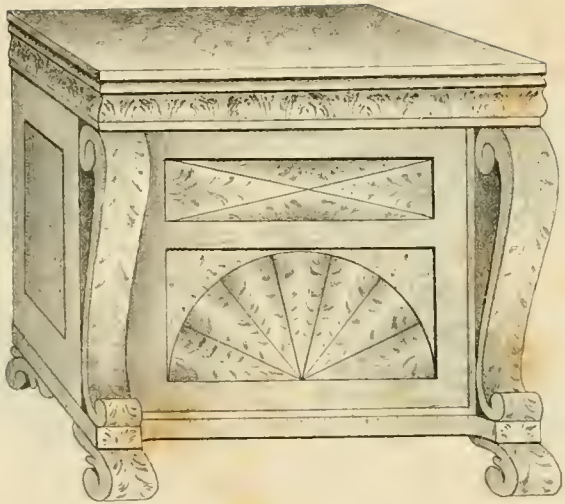


Fig 187



Scale of 1, 2, 3 Feet

Fig 188

Fig 189

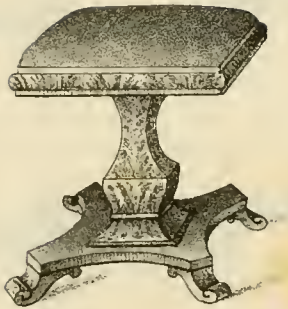


Fig 190

Scale ..... 1 of 2 3 Feet.

Fig 191

Fig 192

Fig 193

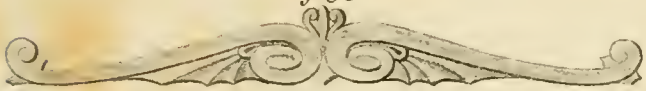


Fig 194

Fig 195

Fig 196

Fig 197

Fig 198

Scale of 1, 2, 3 Feet

H 221 85

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BINDERY INC.
MAY 85
N. MANCHESTER,
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